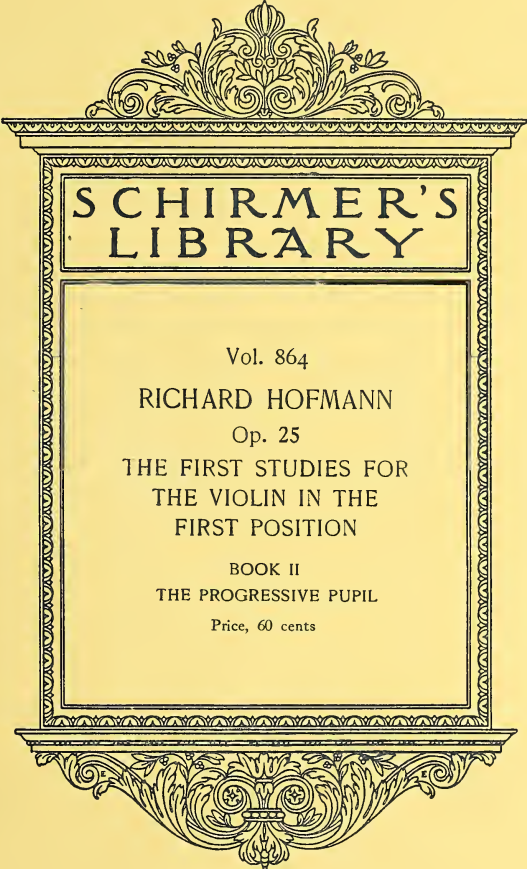


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RICHARD HOFMANN

Op. 25

THE FIRST STUDIES FOR
THE VIOLIN IN THE
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BOOK II

THE PROGRESSIVE PUPIL

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Vols. 863-865

RICHARD HOFMANN

Op. 25

THE FIRST STUDIES FOR THE VIOLIN
IN THE
FIRST POSITION

SYSTEMATICALLY AND PROGRESSIVELY ARRANGED
FINGERED AND BOWED

IN THREE BOOKS

NEW YORK : G. SCHIRMER

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Der Fortgeschrittene.

The Progressive Pupil.

□ Herunterstrich. Sp. = Spitze.

V Hinaufstrich. Fr. = Frosch.

□ Down - bow. Sp. = Point.

V Up - bow. Fr. = Nut.

Der Schüler studiere die mannigfachen Stricharten welche entstehend bei verschiedenen Etuden mit a, b, c u. s. w. verzeichnet sind, nach Vorschrift des Lehrers.

The pupil should study the various bowings given for the different Studies, and marked a, b, c, etc., according to the teacher's directions.

Richard Hofmann.
Op. 25, Book 2.

Allegretto.

40.

a. b. c.

Allegro.

41.

718.1
H67f
v.2

Allegro giusto.

42.

a. b. c. d. e. f.

M 8160

Allegro moderato.

43.

44.

a. v. b. v. c. v. d. e. v.

Allegro risoluto. v.

44.

Musical score for guitar, measures 1-40. The score is in G major (one sharp) and 4/4 time. It features a complex rhythmic pattern with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4 and 0 for natural. Accents (V) are placed above many notes. The piece ends with a final chord.

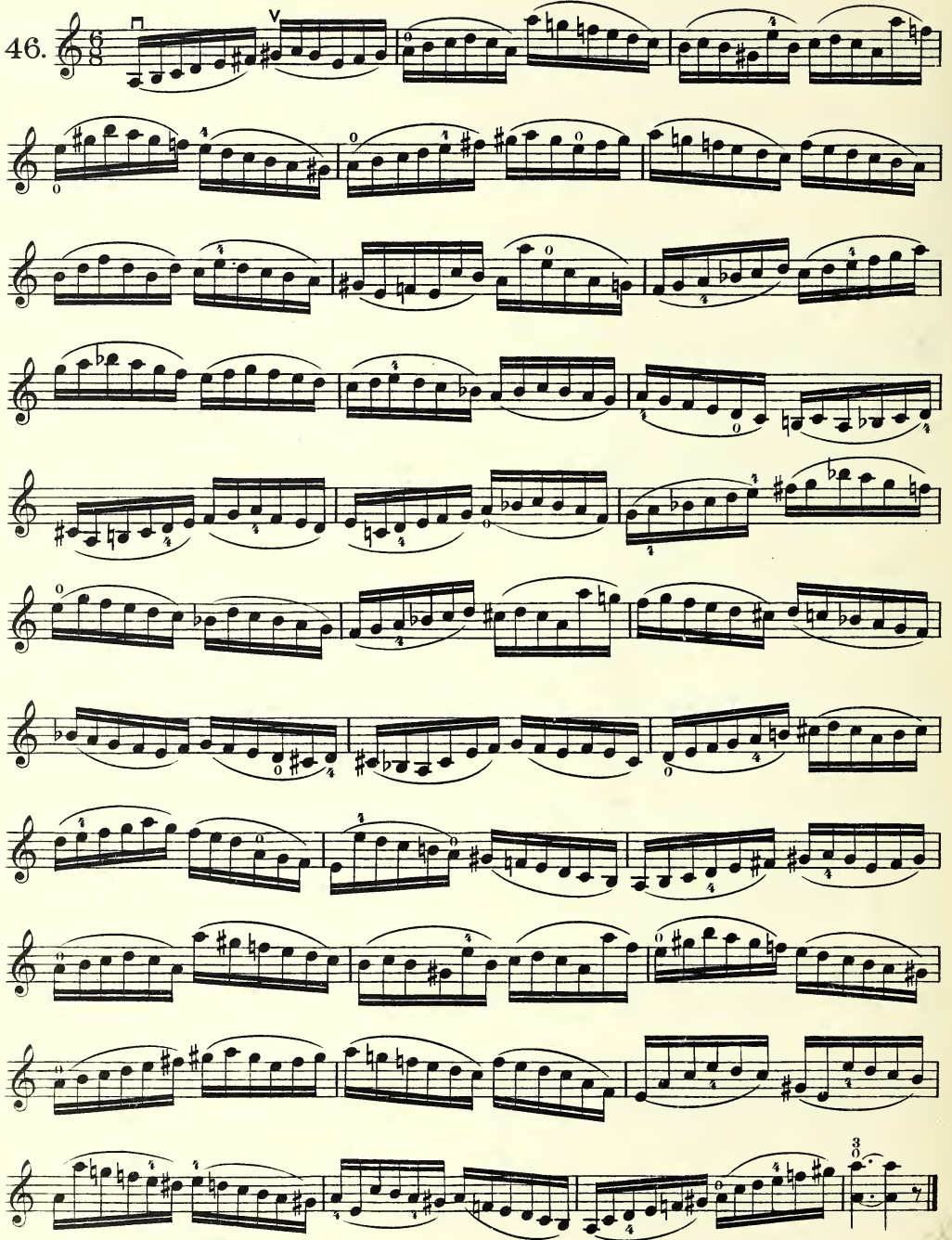
Allegro ma non troppo.

45.

Musical score for guitar, measures 45-80. The score is in C major (no sharps or flats) and 4/4 time. It continues the complex rhythmic pattern with triplets and sixteenth notes. There are first and second endings marked with "1." and "2.". The piece concludes with five variations labeled a, b, c, d, and e.

a. b. c. d. e.

Andantino con moto.

46. 

47.

The musical score is written on 11 staves in treble clef. The key signature is one sharp (F#) and the time signature is 2/4. The piece begins at measure 47. The first staff contains a melodic line with eighth notes and slurs. The second staff continues with similar rhythmic patterns. The third staff introduces a more complex rhythmic figure with sixteenth notes. The fourth staff features a trill-like pattern. The fifth staff continues with similar rhythmic patterns. The sixth staff introduces a new rhythmic figure with eighth notes. The seventh staff continues with similar rhythmic patterns. The eighth staff features a trill-like pattern. The ninth staff continues with similar rhythmic patterns. The tenth staff features a trill-like pattern. The eleventh staff concludes the piece with a double bar line and a repeat sign.

Allegro.

48.

Risoluto.

49.

Poco allegro.

50.

Nº 51 studiere man zuerst 8 gebunden, dann 16, wie
im ersten Takt angedeutet.

In Nº 51, group at first 8 notes in one slur, and af-
terwards 16, as shown in the first measure.

Moderato con moto.

51.

The musical score for exercise 51 is written in a single treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The tempo is marked 'Moderato con moto'. The exercise begins with a first measure where the first 8 notes are grouped together with a slur and a '4' below, indicating a quarter note group. The following staves show the progression of the exercise, with various groupings and slurs indicated by numbers (1, 2, 3, 4) and '0' above the notes. The exercise concludes with a final measure containing a whole note chord with a '2' above it.

Der erste Takt in N^o 52 zeigt doppelte Streicharten, man studiere diese Etude mit 4, dann mit 12 gebundenen Noten.

The first measure of N^o 52 shows two styles of bowing. This exercise must be practised at first with 4 notes in one slur, and then with 12.

Allegro ma non troppo.

52.

The musical score consists of 12 staves of music. The first measure is marked with a 'V' and a '4' below it, indicating a specific bowing style. The piece concludes with a final measure containing a whole note and a quarter rest.

Allegro giusto.

53.

Allegro vivace.

54.

a. b. c. d. e. f.

Allegro moderato.

55.

a. b. c. d.

Mit hüpfendem Bogen
6. With springing bow.

Vivamente.

56.

a. b. c. d. e.

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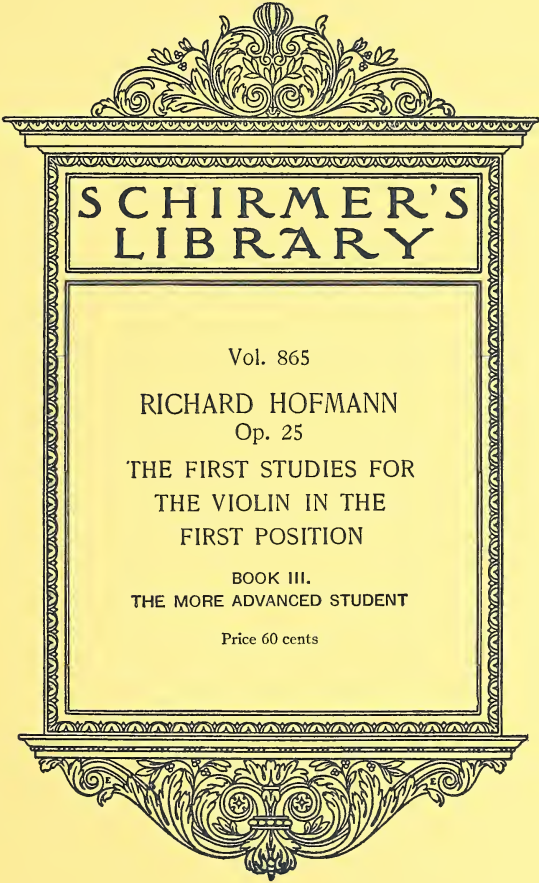
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Der Geübtere.

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▢ Herunterstrich.
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Richard Hofmann. Op. 25, Book III.

57. Allegretto.

f *p* *mf* *cresc.* *f* *p* *mf* *f*

a. b. c. d. e.

58. Moderato con moto.

0 1 1 2 2 4 2 2 3 3 1 1 1 0 4 1 1 1 4 2 2 1 1 1 0 3 3 1 1 3 3 2 2 4 4 4 3 2 2 0 1 1 2 2 3 3 1 1 2 2 2 2 4 4 1 1 3 3 2 2

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59. *Con fuoco.*

f *mf* *p* *cresc.* *ff*

a. b. c.

Allegro ma non troppo.

60. *f*

a. b. c. d. e. f. g.

Allegro maestoso.

61. *f*

mf

cresc.

f

f Allegro giusto.

62.

Mit springendem
g. Bogen.

With springing bow

Allegro.

63.

a. v b. v c. v d. v

Allegretto.

64.

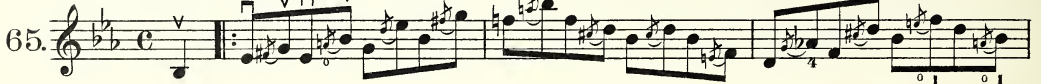
The main musical score consists of ten staves of music in G major and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The first staff includes dynamic markings 'v' and 'V' above the notes. The piece features a continuous eighth-note melody with various rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 0, 1, 2, 3, and 4. The score concludes with a final cadence on the tenth staff.

Technical exercises labeled a through i, each consisting of a single staff of music. Exercises a, b, c, d, e, and f are in G major and 2/4 time, featuring eighth-note patterns with dynamic markings 'v' and 'V'. Exercises g, h, and i are in G major and 2/4 time, featuring eighth-note patterns with dynamic markings 'v' and 'V'. Exercise g includes a slur over the first two notes. Exercise h includes a slur over the first three notes. Exercise i includes a slur over the first four notes.

Vorübung.
Preliminary Exercise.



Moderato.



Allegretto non troppo.

66.

The musical score consists of ten staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegretto non troppo.' The score includes various musical notations such as slurs, accents, and fingering numbers (0, 1, 2, 3, 4). The music is a continuous piece of sixteenth-note and eighth-note patterns.

Notation: 

Ausführung:
Execution: 

Vorübung.
Preliminary Exercise.



Allegretto ma non tanto.

67. 

leggiero










a. Musical notation for exercise 'a' in C major, 4/4 time. It consists of two staves. The upper staff contains a continuous stream of sixteenth notes with various articulations (accents, slurs, and breath marks). The lower staff contains a bass line with some rests and slurs. The exercise is divided into two parts, 'a.' and 'b.', with a repeat sign between them.

68.

Ausführung:
Execution:

Notation:

Musical notation for exercise 68, first system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *mf* and a 4/4 time signature.

Musical notation for exercise 68, second system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *p* and a 4/4 time signature.

Musical notation for exercise 68, third system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *p* and a 4/4 time signature.

Musical notation for exercise 68, fourth system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *p* and a 4/4 time signature.

Musical notation for exercise 68, fifth system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *mf* and a 4/4 time signature.

Musical notation for exercise 68, sixth system. It consists of two staves. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with slurs and accents. The exercise is marked with a dynamic of *ff* and a 4/4 time signature.

Der Triller.

The Trill.

Vorübung.
Preliminary Exercise.

a.  b. 

69.

Moderato.

Ausführung:
Execution:



Notation:



70. Andante.

Ausführung:
Execution:

Notation:

5

0

1. 2.

4

4

4

Allegro con fuoco.

71.

The musical score is written for guitar in G major (one sharp). It consists of 12 staves of music. The tempo is marked 'Allegro con fuoco'. The piece is numbered 71. The notation includes various rhythmic values such as sixteenth and thirty-second notes, often beamed together. Fingerings are indicated by numbers 1-4 below notes. Accents (V) are placed above many notes. Slurs are used to group phrases. The music concludes with a final chord on the last staff.

Moderato.

72.

a. b. c. d. e.

Allegro.

73.

0 1 1 2 2 4 0 1 0

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

fz

Animoso.

74.

The musical score consists of ten staves of music. The first staff begins with a common time signature (C) and contains two measures with 'V' markings above the notes. The music is characterized by rapid sixteenth-note passages and includes various fingering instructions (1-4) and accents. The tempo is marked 'Animoso.'

The main musical score consists of ten staves of music in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp. The music is written in a rhythmic style with eighth and sixteenth notes. Fingerings are indicated by numbers 1-4 below the notes. The second staff includes a triplet of eighth notes. The third staff features a sequence of notes with fingerings 2, 1, 0, 4, 2, 1, 2, 4. The fourth staff has fingerings 4, 4, 2, 1, 1, 4. The fifth staff has a 4-measure rest followed by notes with a 4-measure rest. The sixth staff has a 4-measure rest followed by notes with a 4-measure rest. The seventh staff has a 4-measure rest followed by notes with a 4-measure rest. The eighth staff has a 4-measure rest followed by notes with a 4-measure rest. The ninth staff has a 4-measure rest followed by notes with a 4-measure rest. The tenth staff has a 4-measure rest followed by notes with a 4-measure rest.

a. b. c. d.

Four musical exercises labeled a, b, c, and d, each showing a rhythmic pattern of eighth notes with accents. Exercise a is in G major. Exercises b, c, and d are in C major.

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SOONER or later every music student is called upon to take part in some form of ensemble-playing—accompanying, being accompanied, or performing in a larger group, yet the training he has received on his own instrument is at best but a partial preparation.

It is for this reason that we hear so frequently of good pianists who are not successful accompanists, of capable violinists who are only mediocre ensemble players.

The mere experience of playing together is of course helpful, yet unless the mind of the pupil is aroused to the exact nature of the new situation, he will still be a soloist, concerned with his own part instead of of a true ensemble player, entering into intelligent cooperation with others and deriving new pleasures from a higher and more evolved form of music.

It was with this idea, the result of long observation, that the present work was conceived, the intention being to present appropriate material in such a way as to direct the mind of the student to the principles underlying the art of concerted playing.

Easy Opera Classics

For Beginners on the Violin

ARRANGED FOR ELEMENTARY ENSEMBLE PLAYING

By **Wallingford Riegger**

For Two Violins, or Violin and Piano, or Two Violins and Piano

THE object of this collection of tuneful opera melodies is twofold: First, to make music more attractive to the beginner by furnishing him easy access to some of the "catchiest" opera tunes, which in their original state would be much beyond his powers of execution; second, to make him acquainted with some of the most popular opera melodies as a basis for future musical enjoyment.

As a teacher I have come into contact with music students of all sorts, many of whom—even the advanced—show an appalling ignorance of some of the best-known melodies—those that are taken for granted everywhere among musicians. When the pupil becomes advanced enough for the more difficult transcriptions of opera and other tunes, many teachers prefer (perhaps rightly) to give him, instead, music written originally for his own instrument.

With this idea in mind the compiler has selected only the simplest airs, simplifying these still further, to supply good music for the limited technic of the beginner, for whom no music has been written by the standard composers (at least as far as the violin is concerned). Besides, many pupils cease their studies before reaching the stage at which they come into contact with great music, and of what good, then, is their work, if they have not made the acquaintance of at least a few of the most familiar melodies?

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